



M. Thewissen.

Mary Anne Wesley.
May 13th 1835.

AZOR & ZEMIRA,

OR

THE MAGIC ROSE,

Founded upon the Fairy Tale of

BEAUTY AND THE BEAST,

Grand Opera,

Performed at the

THEATRE ROYAL, COVENT GARDEN.

Composed by

Louis Spohr,

Adapted for the English Stage,

BY

SIR GEORGE SMART,

with an Accompaniment for the

PIANO FORTE.

Ent. Sta. Hall.

Pr. 111.6

LONDON

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Manufacturers of Cabinet, Harmonic & Square Piano Fortes,
where an elegant assortment for Sale or Hire may be seen.

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WHEN DARKNESS SHROUDS THE DAY,

AT THE

in the Opera of

The Words by W. Ball,

The Music by

Adapted to the English Stage.

SIR GEORGE SMART.

Ent. Sta. Hall.

London, Published by Goulding & Dalmaine, Soho Square.

P.

[illegible]

Azor & Zemira.

Thunder

First system of musical notation for 'Thunder'. It consists of a grand staff with two staves. The right staff contains a continuous stream of eighth notes. The left staff contains a series of chords and single notes, with a 'Ped:' (pedal) marking and an asterisk (*) below it.

Second system of musical notation for 'Thunder'. It continues the musical theme. The right staff has a 'cres:' (crescendo) marking, followed by a 'f' (forte) dynamic, and then a 'dim:' (diminuendo) marking leading to a 'pp' (pianissimo) dynamic. The left staff has a 'Ped:' marking and an asterisk (*) below it.

Third system of musical notation for 'Thunder'. The right staff continues with eighth notes. The left staff has a 'Ped:' marking and an asterisk (*) below it. The tempo marking 'Poco a poco piu stretto' is written above the right staff.

Fourth system of musical notation for 'Thunder'. The right staff has a 'f' (forte) dynamic and a 'Thunder' marking. The left staff has a 'dim:' (diminuendo) marking.

Fifth system of musical notation for 'Thunder'. The tempo marking 'Allegro' is written above the right staff. The right staff has a 'pp' (pianissimo) dynamic. The left staff has a 'pp' (pianissimo) dynamic.

Sixth system of musical notation for 'Thunder'. The right staff has a 'ff' (fortissimo) dynamic. The left staff has a 'ff' (fortissimo) dynamic. The tempo marking 'Loud Thunder' is written below the left staff.

Seventh system of musical notation for 'Thunder'. The right staff has a 'sf' (sforzando) dynamic. The left staff has a 'fp' (fortissimo piano) dynamic.

Eighth system of musical notation for 'Thunder'. The right staff has a 'mf' (mezzo-forte) dynamic, followed by a 'f' (forte) dynamic, then a 'p' (piano) dynamic, and finally a 'sf' (sforzando) dynamic. The left staff has a 'dim:' (diminuendo) marking, followed by a 'p' (piano) dynamic, and finally a 'sf' (sforzando) dynamic with a 'cres:' (crescendo) marking.

This page of musical notation consists of eight systems of staves, each with a treble and bass clef. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by *sf* (sforzando), *p* (piano), *ff* (fortissimo), *cres:* (crescendo), *dim:* (diminuendo), and *f* (forte). The piece is marked with "Loud Thunder" and "Distant Thunder." at different points. The notation is arranged in a single column, with each system consisting of two staves joined by a brace. The page is numbered "3" in the top right corner. The notation is written in a clear, legible hand, with some markings in italics. The page is aged and shows some signs of wear, including discoloration and faint smudges.

sf *sf* *sf* *sf* *sf*

Loud Thunder

sf *sf* *sf* *sf* *sf* *sf* *sf*

sf *sf* *sf* *sf*

p *ff*

Distant Thunder.

cres: *f*

Ped:

dim: *p* *f*

Ped: *

Piano introduction with p and pp dynamics.

Curtain Rises.

cres:

Soprano

Alto

Tenore

Bass

PIANO
FORTE.

Very loud Thunder.

Where darkness shrouds the day, The

Where darkness shrouds the day, The

fear= ful skies de= = forming; Where bursting light'nings play, And

fear= ful skies de= = forming; Where bursting light'nings play, And

There, mighty Na==ture! there we'll raise

There, mighty Na==ture! there we'll raise

thunders wild are storming; There, mighty Na==ture! there we'll raise

thunders wild are storming; There, mighty Na==ture! there we'll raise

p *pp*

There, mighty Nature! there we'll raise To thee To thee our

There, mighty Nature! there we'll raise To thee To thee our

There, mighty Nature! there we'll raise To thee To thee our

There, mighty Nature! there we'll raise To thee To thee our

mf *mf* *mf* *cres:* *sf* *sf*

songs of joy and praise! There, mighty Na-ture! there we'll raise

songs of joy and praise! There, mighty Na-ture! there we'll raise

songs of joy and praise! There, mighty Na-ture! there we'll raise

songs of joy and praise! There, mighty Na-ture! there we'll raise

p *mf dim:* *p*

cres: *f*

There, mighty Na-ture! there we'll raise To thee to thee our songs of

There, mighty Na-ture! there we'll raise To thee to thee our songs of

There, mighty Na-ture! there we'll raise To thee to thee our songs of

There, mighty Na-ture! there we'll raise To thee to thee our songs of

cres: *f*

Soli *pp*

joy and praise! E=ter=nal Mer=cy's star The

joy praise! E=ter=nal Mer=cy's star The

joy and praise!

joy and praise!

pp

wand'rer yet be= friends; And through the aw=ful war Her

wand'rer yet be= friends; And through the aw=ful war Her

f

Azor & Zemira.

Tutti

7

parent hand ex-tends. Where thunders roar, and fires destroy, Where
 parent hand ex-tends. Where thunders roar, and fires destroy, Where
 Where thunders roar, and fires destroy, Where
 Where thunders roar, and fires destroy, Where
 thunders roar, and fires destroy, Oh! there shall sound our songs of
 thunders roar, and fires destroy, Oh! there shall sound our songs of
 thunders roar, and fires destroy, Oh! there shall sound our songs of
 thunders roar, and fires destroy, Oh! there shall sound our songs of
 praise and joy! Where thunders roar, and fires destroy, Shall
 praise and joy! Where thunders roar, and fires destroy, Shall
 praise and joy! Where thunders roar, and fires destroy, Shall
 praise and joy! Where thunders roar, and fires destroy, Shall

sf *cres: f* *sf* *ff*

sound, our songs of praise and joy!

sound, our songs of praise and joy!

sound, our songs of praise and joy!

sound, our songs of praise and joy!

Enter Scander and Ali.

(Scander)

Ha! What Pow'r, At this dread hour, Impels my fate? What trials yet a = =

Ali

Oh! that all this were but a dream!

Scander

== wait! My senses half be--wil--der'd

Distant Thunder.

Oh! Master! hence! hence! nor longer tarry, While yet our
 seem!
 dim: *p* *cres:*

limbs their load may carry, — 'Tis ma = gie yes, 'tis ma = gie that sur =
 mf dim: *pp*

rounds us here! The skies are clearing! Happy
 I cannot move! my strength is broken, —

Poco a poco ritardando

token! Fol = = low the warning the only warning near. O! quit the
cres: *mf*

Distant Thunder.

spot! the storm is o'er! Follow the on = ly warn = ing near. O!

quit the spot! the storm is o'er!

Leave me! I can no more!

dim: *mf:* *dim:* *p*

pp

Ped: *

Larghetto

Ali

Scander

Soprano

Alto

Tenore

Bass

PIANO

FORTE

Azor & Zen'ira

Ped: *

Ped: *

Ped: *

A

A

A

A

A

friendly roof, where lurks no dan = = = ger,

friendly roof, where lurks no dan = = = ger,

friendly roof, where lurks no dan = = = ger,

friendly roof, where lurks no dan = = = ger,

friendly roof, where lurks no dan = = = ger,

friendly roof, - A shield from danger I hail the sound! I hail the sound! a

There shields in peace each wea = = ry

There shields in peace each wea = = ry

There shields in peace each wea = = ry

There shields in peace each wea = = ry

Ped: *

Ped: *

Oh! let us keep o'th' outside rather; Let show'r & whirlwind rage together! While

grateful stran = = = ger

stran = = = = ger

stran = = = = ger

stran = = = = ger

stran = = = = ger

stran = = = = ger

dim:

here, the storm alone can scare; But all the devils revel there!

A friendly roof, - a shield from

p *cres:* *mf* *dim:*

Ped:

danger

pp

I

For blameless hearts our wel==come flows;

For blameless hearts our wel==come flows;

For blameless hearts our wel==come flows;

For blameless hearts our wel==come flows;

pp

Azôr & Zemira.

Ped: *

Ped: *

hail the sound! a grateful stranger! And this poor heart's unnumber'd woes

mf There *dim:* hush thy

mf There hush thy

mf There hush thy

mf There hush thy

cres: *mf* *dim:*

Ped: *

All the devils revel there!

p Shall once more yield to kind repose

pp There hush thy fears, and taste re = = =

pp There hush thy fears, and taste re = = =

pp There hush thy fears, and taste re = = =

pp There hush thy fears, and taste re = = =

pp *cres:*

Azor & Zemira.

hearts unnumber'd woes *p* Shall once - - more yield to kind re = = pose

mf = = pose *p* There hush thy fears, *cres:* hush thy

mf = = pose *p* There hush thy fears, hush thy

mf = = pose *p* There hush thy fears, hush thy

mf = = pose *p* There hush thy fears, hush thy

mf *dim:* *p* *cres:*

Shall once more yield to kind re = = pose.

dim: fears, and *pp* taste re = = = = pose.

fears, and *pp* taste re = = = = pose.

fears, and *pp* taste re = = = = pose.

fears, and *pp* taste re = = = = pose.

dim *pp* *Poco ritard*

pp *Ped:* * *Ped:*

Welcome Strangers, cease to fear.

QUARTETTE,

Sung at the

THEATRE ROYAL, COVENT GARDEN.

in the Opera of

AZOR & ZEMIRA,

The Music by

LOUIS SPOHR, Adapted to the English Stage by SIR GEORGE SMART.

The Words by

W. BALL.

Ent. Sta. Hall.

P.

London, Published by Goulding & Dalmaine, Soho Square.

1st Soprano

2nd Soprano

Tenore

Bass

Larghetto.

pp

Wel = come, Strangers! cease to fear,

Wel = come, Strangers! cease to fear,

Wel = come, Strangers! cease to fear,

Wel = come, Strangers! cease to fear,

Wel = come, Strangers! cease to fear,

Guardian spi = = rits

Guardian spi = = rits

Guardian spi = = rits

Guardian spi = = rits

Guardian spi = = rits

pp

tend ye now:

tend ye now:

tend ye now:

tend ye now:

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the lyrics "tend ye now:" and hold the note for several measures. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Strangers, we be=fore ye bow!

Strangers, we be=fore ye bow!

Strangers, we be=fore ye bow!

Strangers, we be=fore ye bow!

The second system continues with the same four vocal staves and piano accompaniment. The vocal parts enter with the lyrics "Strangers, we be=fore ye bow!". The piano accompaniment maintains the rhythmic pattern, with some dynamic markings like *f* and *pp*.

dim:

f *pp*

The third system shows the piano accompaniment continuing. It includes dynamic markings such as *f* (forte) and *pp* (pianissimo), and a *dim:* (diminuendo) instruction. The system concludes with a double bar line.

"CEASE HERE, MY FEARS!"

Sung by M^r Morley —

Newly Arranged by W. H. Kearns.

Scander

Cease here my fears!

Allegro

f

p

For what is Life when hope has va = = nish'd? Its pains, its

sor = = = rows, who would brave?

Farewell, my cares! for

e = = = = ver ba = = = nish'd, Thrice welcome now, — — — the dark = some

grave! Farewell, my cares! for e = = = ver ba = = nish'd, for

pp

e = = = ver ba = = nish'd, Thrice wel = = = come now, the dark = = = some

pp

eres. ----- *f mf*

grave! Fare = well, my cares! fare = well, my fears! Thrice

wel = = = come now, ----- the dark = = = = = some grave!

Oh!

pp

Andantino.

once - - - my days - - - were crown'd - - - with plea = = = sures, With

love and for = = = tune's choi = = = cest trea = = = sures; Where'er I

hr

gaz'd, there met my sight The smiles that shone with

joy and light:

I deem'd them mine, - - - to leave - - - me ne = = ver; But

ah! they're gone, the dream is o'er, The heart's last ties - - - - - should

now should now dis = se = = ver, For all is lost is lost for e-ver-more. For all is

Ritard.

lost is lost for e-ver-more, is lost for e-ver-more, is lost for e-ver-more!

Tempo Primo

Oh! what is Life when hope has vanished? Its
pains, its sorrows, who could brave? Farewell, my
cares! for ever banished, Thrice welcome now the
darksome grave! Farewell, my cares! for ever
banished, Life's pains, and sorrows, who would brave? Fare-

= = well my cares, for e = = = ver ba = = nish'd, Oh! vel = = = come
 now the dark = some grave! Fare = well - - - my cares, fare =
 = = well - - - my fears - - Yes, Wel = come now - - - Thrice wel = = = come
 now the dark = = = some grave!
 mf ff

Azor & Zemira.

WITH COURAGE NEW, BRAVE HEART OF MINE.

Sung by Mr. G. Penson. — Newly Arranged by W. H. Kearns.

VOCE.

Allegretto.

PIANO

FORTE

With

courage new, brave heart of mine! Thou risest from the feast, right

glo = = = rious! Ah! when the veins are fill'd with wine The

sf *sf*

road of life is plain be= fore us, But empty, when the

toil we share, Our legs but ill the bur= then bear

From

well-stor'd larder best pro= ceed The He= ro's force the sa= ges

sto = = ry; When hun = = = gry for a jovial feed We.

glad = ly change all dreams of glo = = ry; And as to love, where

shelves are bare, oh, dear! 'Tis but a poor af = fair

The

ready mouth to well sup = ply, Is still the chiefest aim, in

li = = ving, Of all the la = bour, low and high, Which,

day by day our = = selves we're gi = = ving When clos'd at last (be =

= lieve me there,) It shuts out ev' = ry o = ther care When

clos'd at last, (be = lieve me there) When clos'd at last, (be =

ritard. *a tempo*
lieve me there) It shuts out ev' = ry o = = ther care It

shuts out ev' = ry o = = ther care It shuts out ev' = ry

o = = ther care.

"WOE! DIREFUL WOE!"

Trio and Chorus,

Sung by

MR MORLEY, MR WILSON & MR PENSON,

and Chorus of Spirits,

at the

Theatre Royal, Covent Garden,

in the Opera of

AZOR & ZEMIRA,

The Words by W. Ball,

The Music by Louis Spohr,

adapted to the English Stage by

SIR GEORGE SMART.

End, Str. Hall.

Pr.

L O N D O N.

Published by GOULDING & DALMAINE, 20, Soho Square.

Scander plucks the Rose. A crash of Thunder.

Allegro Molto.

p *cres* *ff* *dim.* *p*

Chorus of Spirits.

f *f* *dim.* *p*

Soprano. Woe! dire = = = = ful woe!

Alto. Woe! dire = = = = ful woe!

Tenore. Woe! dire = = = = ful woe!

Basso. Woe! dire = = = = ful woe!

Piano Forte. *sf* *sf* *dim.* *p* *pp* Echo

Azor & Zemira.

Musical notation for a vocal and piano piece. The page contains three systems of staves. The top system shows a vocal line and a piano accompaniment. The middle system continues the vocal line with lyrics. The bottom system continues the vocal line and piano accompaniment. The music is in a key with two flats and 4/4 time. Dynamics include *sf*, *dim.*, *pp*, and *mf*.

crime a bound = = = less ven = = = geance throws! its ven = = = = =

throws! a bound = less ven = = geance throws! Fate o'er his crime -

= = = = less ven = = geance throws! Fate o'er his crime - - - - -

ven = = = = = geance throws! Fate o'er his crime a bound =

= geance throws! Fate o'er his crime - - - its ven = = = = =

- - - its ven = = = geance throws! bound = = = = less ven = = = = =

- - - Fate o'er his crime - - - - - a boundless ven = =

= = = less ven = = = geance throws! - - - Fate o'er - -

= geance throws! its ven = = = = = = = = = = =

= geance throws! Fate o'er his crime - - - its ven = = = = =

= = = geance throws! Fate o'er his

- - - his crime its ven = = = = = geance throws! - - -

geance throws! its boundless ven = = = = geance

geance throws Fate o'er his crime a

crime a = bound = = = less ven = = = = geance throws! a

its boundless ven = = geance throws! its

throws! Fate o'er his crime its ven = geance throws! Fate

boundless ven = = = = geance

boundless ven = = = = geance throws! Fate

boundless ven = = = = geance throws! its

o'er his crime its ven = = = = geance throws!

throws! Fate o'er his crime its ven = = = = geance throws!

o'er his crime its ven = = = = geance throws!

boundless ven = = = = geance throws!

(Scander)

Ha! What new mis= = for= = = = = tune lowrs?

For me no Rose---- shall e= = = =

(Ali kneeling to Scander)

= = = ver bloom! O! Master

dear! These frightful bow'rs!— Be= = seech ye leave----- Be=

Ali, taking away

seech ye leave this de-vils' home!

pp

This block contains the musical notation for Ali's exit. It features a vocal line and a piano accompaniment. The vocal line has the lyrics "seech ye leave this de-vils' home!". The piano part includes a *pp* (pianissimo) dynamic marking.

Scander, meets *Azor* coming from the back of the Stage.

dim. *Segue*

This block shows the musical notation for Scander's entrance. It includes a vocal line and a piano accompaniment. The piano part begins with a *dim.* (diminuendo) marking and ends with a *Segue* instruction.

Azor.

f Ha! Au-dacious! Woe to thee! woe to

Andante Maestoso. *ff*

This block contains the musical notation for Azor's entrance. It features a vocal line and a piano accompaniment. The vocal line has the lyrics "Ha! Au-dacious! Woe to thee! woe to". The piano part includes a *ff* (fortissimo) dynamic marking and is marked *Andante Maestoso.*

thee!

Here thou found'st a shelter free; — Lo! With-in a plund'rer's

p *sf* *p*

This block shows the musical notation for the first part of the duet. It includes a vocal line and a piano accompaniment. The piano part includes *p* (piano), *sf* (sforzando), and *p* (piano) dynamic markings.

pow-er Now my dearest prize I see! Now my dearest prize I

This block shows the musical notation for the second part of the duet. It includes a vocal line and a piano accompaniment.

Azor & Zemira.

Scander

see! Oh! For= give, — In luckless hour. — If I have err'd, Dread Sir, for=

pp

Azor

Néer can'st thou thyself re= trieve. With that Rose my fate is

= give! *Ali (aside)* What a strife about a flower!

cres. f dim. p

blended; *(aside)* There by fell enchant = ment bound, — Countless ills thy fault sur=

Very easily of = fen = ded —

sf

= round!

All forsooth a = bout a flower! What a strife a = bout a flower!

pp dim. pp

Azor & Zemira.

Soprano

Alto

Tenore

Basso

Allegro

f Fate grasps the chance that of = fers,

f Fate grasps the chance that of = fers,

f Fate grasps the chance that of = fers,

f Fate grasps the chance that of = fers,

Azor snatches the Rose from Scander.

f

Un = know = ing what it bears;

Un = know = ing what it bears;

Un = know = ing what it bears;

Un = know = ing what it bears;

Azor (aside) I must not shew the

Alti I'd ra = = ther be i'th'

Scander

No sun = = ny gleams be =

sf p sf p sf p

feelings That lurk be = neath - - - - - this ire; What

fo = rest - - - a = = far, 'mid flood or fire; Or

=friending My dark = = = end hopes in = = spire; O!

sf p f p sf p sf p sf p sf p

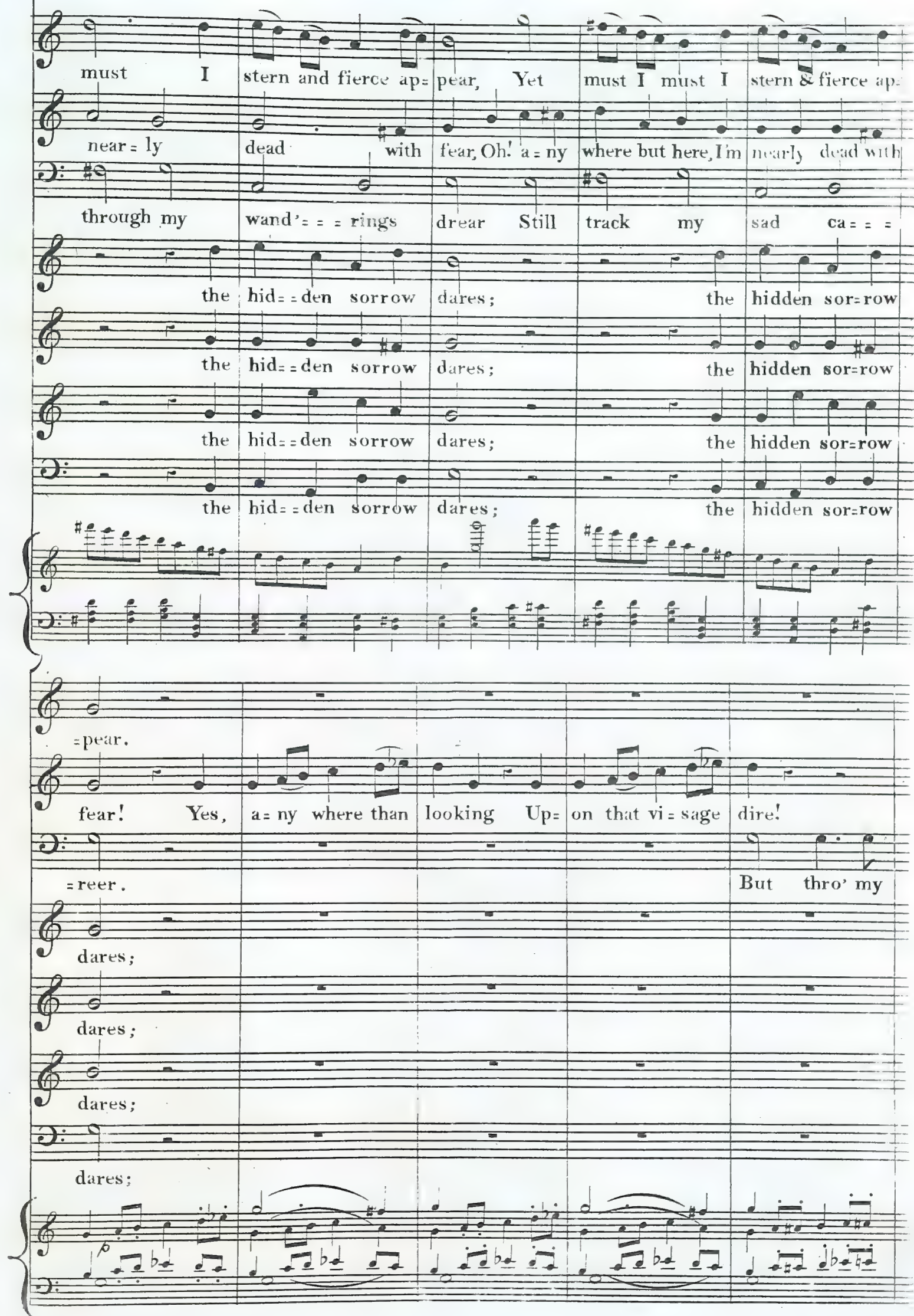
cres.

is it thus that draws me to this un-hap-py sire? Re-
 a-ny where, than look-ing up-on that vi-sage dire! Oh!
 for-tune! will thy ma-lice, thy an-ger- - - - ne-ver tire? But
 And
 And
 And
 And
 And

cres. *sf* *sf* *sf* *ff*

=gard is there, and rev-erence dear, Yet
 a-ny where but here! I'm near-ly dead with fear! I'm
 through my wand'rings drear, still track my sad ca-reer! But
 he the rose who ga-thers,
 he the rose who ga-thers,
 he the rose who ga-thers,
 he the rose who ga-thers,

Azor & Zemira.



must I stern and fierce ap= pear, Yet must I must I stern & fierce ap=
near= ly dead with fear, Oh! a= ny where but here, I'm nearly dead with
through my wand'= = = rings drear Still track my sad ca= = =
the hid= = den sorrow dares; the hidden sor= row
the hid= = den sorrow dares; the hidden sor= row
the hid= = den sorrow dares; the hidden sor= row
the hid= = den sorrow dares; the hidden sor= row
=pear.
fear! Yes, a= ny where than looking Up= on that vi= sage dire!
=reer. But thro' my
dares;
dares;
dares;
dares;
dares;

f Oh! a=ny where but here! *dim.* yes, a=ny where but here, I'm nearly dead with

wand' = rings dear, Still track my sad ca = = = = reer

sf *sf* *dim.*

I must not shew the feel= ings That
 fear I'm nearly dead with fear! I'd ra= ther be i' th' fo= rest— A= =

No sun= = = ny gleams be= = friending, My

pp But pain is not se= = =
 But pain is not se= = =
 But pain is not se= = =

But, Oh! 'tis not se= = vere — — — — — To

pp *sf* *sf*

cres.

lurk be=neath this ire; What is it
 far 'mid flood or fire, Or a=====ny
 dark=====end hopes in=====spire, Oh! For=====tune
 = vere To hearts in vir=====tue clear.

thus that draws me to this un=hap=py sire?
 where than look=====ing up=====on that vi=====sage dire!
 will thy ma=====lice, thy an=====ger ne=ver tire?
 Fate grasps the chance that
 Fate grasps the chance that
 Fate grasps the chance that
 chance that of=====fers, un=====know=====ing what it

What is it thus that draws me *cres.*

I'd rather be i'th' fo rest *cres.*

But through my wand'ers rings drear still track.

of fers, un- knowing what it bears; *dim.*

of fers un- knowing what it bears; *dim.*

of fers un- knowing what it bears; *dim.*

bears; and he the rose *cres.*

to this un- hap- py sire? Re- gard is there and

or a- ny where but here! *ff*

my sad ca- reer, still track my

the hid- den

the hid- den

the hid- den

who ga- thers the hid- den

Azer & Zemira.

Poco piu moto

rev' = = = = = rene dear, Yet must I stern and fierce ap= pear,

For here I'm near= ly dead with fear

sad ca = = = = = reer?

sor = = = = = row dares; But, Oh! 'tis

sor = = = = = row dares; But, Oh! 'tis

sor = = = = = row dares; But, Oh! 'tis

sor = = = = = row dares; But, Oh! 'tis

Poco piu moto

Yet must I stern and fierce ap= pear.

not se = = vere, --- To hearts in vir = = = tue

not se = = vere, To hearts in vir = = = tue

not se = = vere, To hearts in vir = = = tue

not se = = vere, To hearts in vir = = = tue

Re = = = gard is there, and rev' = = = rence dear, Yet must I

oh! dear! Yes, a = = = ny where but here! I'm

No sun = = = ny beams be = = = friend = = = ing, dawn o'er my

clear.

clear.

clear.

clear.

stern and fierce ap = = = pear, Yet must I stern and fierce ap = = =

near = = = ly dead with fear, I'm near = = = ly dead with

sad ca = = = reer My sad, my dark ca = = =

The pain is not severe To hearts in vir = = = = tue

The pain is not severe To hearts in vir = = = = tue

The pain is not severe To hearts in vir = = = = tue

The pain is not severe To hearts in vir = = = = tue

Azor & Zemira.

=pear, Yet must I stern and fierce ap = = = pear.
 fear! Oh! a = ny where but here! I'm near = = = ly dead with fear! Oh! a = ny where but
 = reer. Dawn - - o'er my dark ca = = = reer.
 clear. in conscious virtue clear.
 clear. in conscious virtue clear.
 clear. in conscious virtue clear.
 clear. in conscious virtue clear.
 clear. in conscious virtue clear.
 Yet must I stern and fierce ap = = = pear.
 here I'm near = = = ly dead with fear!
 dawn - - o'er my dark ca = = = reer.
 in conscious virtue clear.
 in conscious virtue clear.
 in conscious virtue clear.
 in conscious virtue clear.
 in conscious virtue clear.

"NOW COME, AND SOON AGAIN YOU'LL SEE."

Sung by M.^r Wilson,
M.^r Morley, &
M.^r Penson.

Newly Arranged by W. H. Kearns.

Azor.

Larghetto

p Now come, and soon a = = =

mf = = gain you'll see Your lov'd, your long-sought home; Keep well your word, con = =

mf

Azor

p = = fide in me, - Take heart, and free = = ly come. O! Confide in me, - and free = ly

Ali

Scander

PIANO

FORTE

pp

f

cres:

sf

Fare =

come, yes come, and soon a = gain you'll see Your lov'd, your long-sought home;

well! re = pose your trust in me, Kind hopes for both may

cres: *mf* *p*
O! Keep your word, con = fide in me, - con = fide in me, - Take

bloom: Oh! let me but in safe = ty see, Once more, my

mf *p*

cres: *sf*
heart and free = ly come. O! con = fide in me, and free = ly (aside)

cres: *sf*
long - - - lost home! see once more, my dear, my long - lost

f

come, so come, and soon a = gain you'll see Your lov'd, your long- sought
 Fool in- deed he needs must be To you who trusts his
 home! Fare- well! re- pose your trust in me, Kind hopes for both may bloom: Oh!

cres *mf* *p*
 home; Keep well your word con- fide in me, and free = ly, yes,
 doom; And me . . . a- gain you'll never see, If I but
 let let me but in safe- ty see, in safe- ty see, Once

cres: *mf* *p*
 free = = = ly come. *cres:* free- ly free = = ly come; so
 once get home. If I but once get home, but once get
 more, my long- lost home! see once more my dear, my long lost

cres: *sf*

Azor & Zemira.

come, and soon a = = gain you'll see Your lov'd, your long sought
home, A Fool in = deed he needs must be To you who trusts his doom; And
home! Farewell! Re = pose your trust in me, Kind hopes for both may
home; Keep well your word, con = fide in me, Take heart and
me - - - - a gain you'll ne = ver see, If I but once but
bloom: Oh! let me, let me see - - - - in safe = ty see, Once
free = = = ly come. O! con = fide in me, and free = = = ly
once get fair = = = ly home, no ne = ver more; If I but once get
more, my long lost home! my dear my long lost home! Fare = =

(48) *sf* *p*

come, so come and soon a gain you'll see Your lov'd, your long sought
 home. A Fool indeed he needs must be To you who trusts his
 well! re=pose your trust in me, Kind hopes for both may

sf *p* *3* *3*

home; so come, and soon a = gain you'll see Your lov'd, your long-sought
 doom; And me a = gain you'll ne = ver see, If I but once get
 bloom; Oh! let me but in safe = ty see Once more, my long lost

home; So come - - - so come.
 home. If I but once get fair-ly home.
 home! My long - - - lost home!

pp

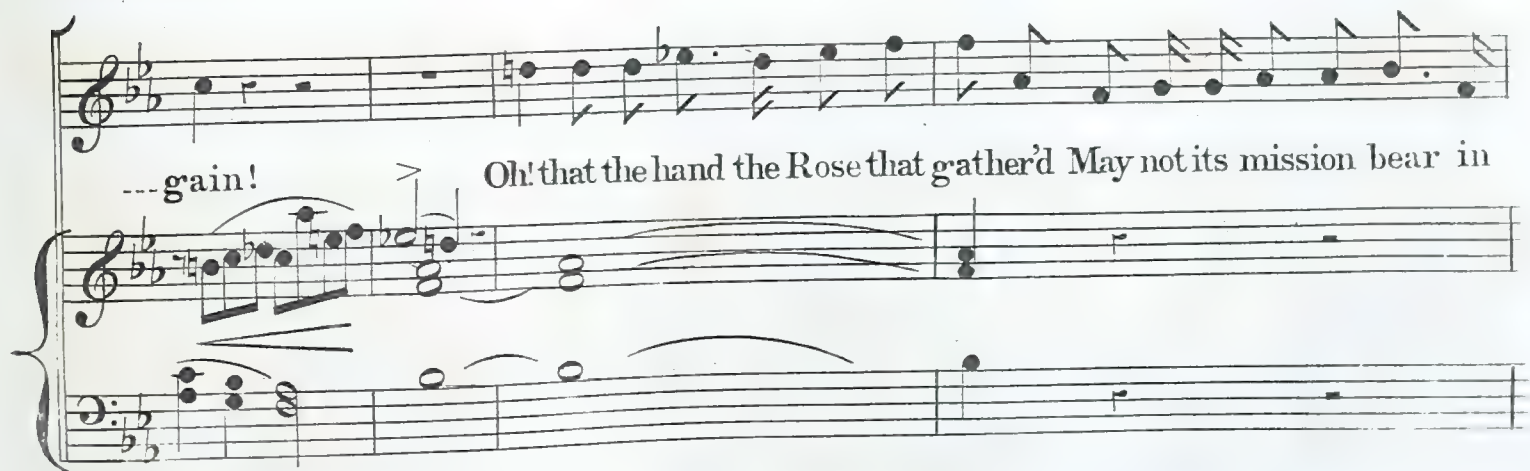
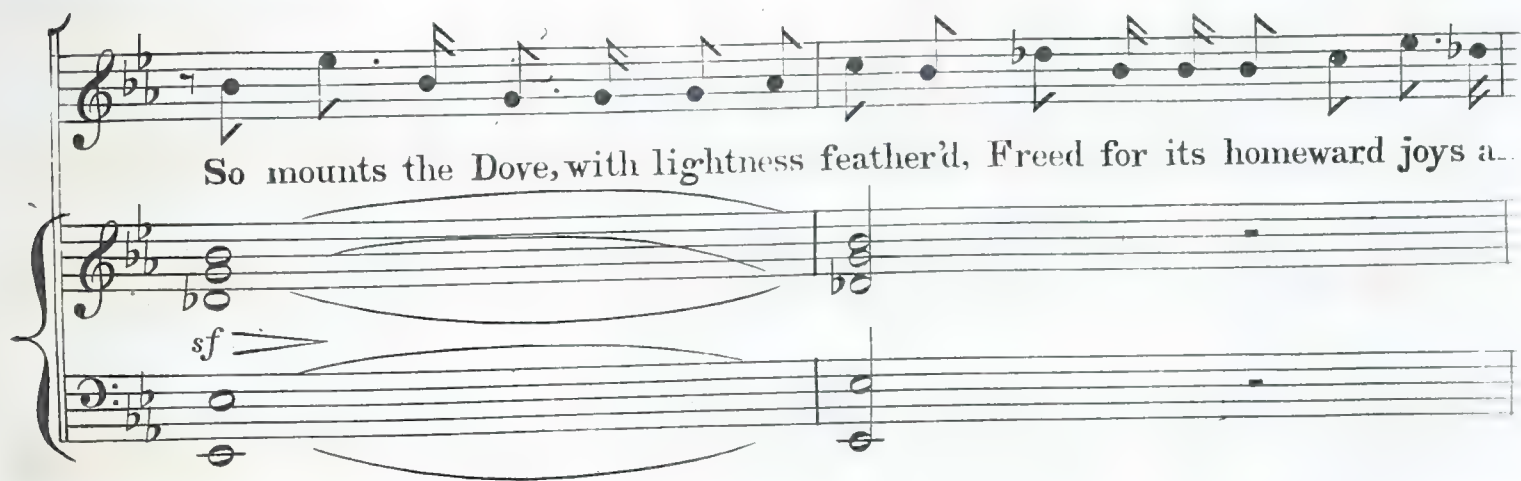
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“ SO MOUNTS THE DOVE , ”

Sung by Mr. Wilson .

Newly Arranged by W. H. Kearns

ALLEGRO
VIVACE.



vain! That stranger's look of candour rare As...

...sures me that his plighted faith he'll save; But - when of all his daughters

fair, Not one not one the sacrifice the dreadful sacrifice will

brave! - Oh! PRIDE - thou fatal error! But Mercy's ray di...

...vine May pierce this gloomy ter_ror, And pardon yet be mine.

f *p*

RONDÒ, ALLEGRETTO.

No, I will not fal_ter, — Soon my lot may al_ter; Firm.ly

sf *p* *sf*

still I'll wait the end; There's a Pow'r may yet be friend.

sf *p* *p*

My fault this sorrowing du...ty

f *p*

Full sure...ly will re...pair; And

f *p*

not a...lone for beau...ty Will a gift...ed woman care, will a

gifted wo...man care. My fault this sorrowing duty Full surely will re

...pair; Full sure...ly will re...pair.

No Ritard;

a tempo
No, I will not fal...ter, - Soon my lot may al...ter; Firmly

still I'll wait the end; There's a Pow'r may yet be friend.

My fault this sorrowing du...ty

Full sure...ly will re...pair; And

not alone for beauty Will a gift...ed wo man care, will..... a

gifted woman care, not alone for beauty Will.....

f p f p

..... a gifted woman care, will a gifted woman

f p

care, will a gifted woman care.

f p cres. f fz

f f ff

(56)
SISTERS! ASSEMBLE!

1

FINALE TO FIRST ACT, AND CHORUS OF HAGS,

Sung by *Miss Helen, Miss Harrington & Mr. Evans,*

at the
Theatre Royal, Covent Garden,

in the Opera of

Azor & Zemira

The Music by

LOUIS SPORER, - Adapted for the English Stage, by SIR GEORGE SMART

Vol. II.

London, Published by Goulding & D'Almaine, Scho Square.

Pr. 2/6

Allegretto



Chorus of Hags



Azor & Zemira,

Stars are shooting,

Owls are hoot-ing, Now is the time, - Now is the time, - Weave the

(Saggarah)

rhyme! Man = = = drake! by that cry, Mortals hear and die! Plant of

woe and harm, Shriek, and crown the charm! At the Man = drake's shriek, Teraph,

speak! Marshy lights, appear! Waver round and round! Croaking toad, draw near! Aid us

with thy sound! Now the *Teraph* soon shall speak. Sis-ters!

wild ly tread Round a-bout the dead! Hurry to and fro, Cursing

as you go! Rouse the voice, And then re-joice!
Sis-ers! as-sem-ble!

Chorus

Now let Earth tremble Un=der our tread! Shrilly screams ut=ter,

Words of fear mut=ter, Rous=ing the dead!

Stars are shoot=ing, Owls are hoot=ing,

Now is the time, — Now is the time, — Weave the rhyme!

Azor & Zemira.

Nigromant Enters
(Dialogue)

VOICE

(Ulin) *f* Saggarah! Bid the yielding clouds un = close. Must I (Saggarah)

Andante

Maestoso. *fp*

(Ulin) *f* shew these secret foes? Bid clouds un = close, To shew his foes! Saggarah!

mf *pp* *f*

Shew him all the threaten'd dangers: Let his eye behold these strangers. Saggarah!

pp *f*

Moderato. The Fog disappears.

pp *f*

Azor & Zemira.

(Sag'garah)

(The Chariot crosses in the distance, bearing Scander & Ali)

Be = = =

= = hold! be = = = hold! Now know thy dangers! Swift-ly swift-ly

Chorus

now they pass Thro' air, o'er land, and wave, in pride: A = = =

(Ulin)

= way, a = = = way, thy foe = men ride! Lightnings; wing'd with

ten = fold force, Swift pur = = = sue and blast their course!

(Dialogue)

(Ulin)

VOICE

'Tis well, the destin'd land be = = =

Allegretto

f

Scander's House appears. (Saggarah)

= hold! Lo! where waves are brightly

p

swelling; Lo! the Stranger's dis = tant dwelling! Lo! the Stranger's dis = = tant

dwelling! Where waves flow, Gaze, and know. To Persia's

Chorus

mf

Azor & Zemira.

(Ulin)

land is borne the *Rose!* To Persia's land pursue thy foes! Aye! the

(Sag'arah)

Aye! the Caitiffs swift per = su = = ing, Let him speed the bolt of

(Ulin)

Caitiffs swift per = su = = ing, Let him speed the bolt of

(Nigromant)

Aye! the Caitiffs swift per = su = = ing,

ru = = in! On the Grif = fin fly, Like a comet cleave the

ru = = in! On the Grif = fin fly, Like a comet cleave the

Let me speed the blot of ru = = in! On the Griffin let me fly,

sky, And the Ea-gle's wing out-soar, As he seeks the fa-ted shore!

sky, And the Ea-gle's wing out-soar, As he seeks the fa-ted shore!

Like a comet cleave the sky, and the Ea-gle's wing out-soar, As I seek the fa-ted shore!

Chorus
Ho!

ho! ho! Master, go! Ho! ho! Master,

go! All a = = way, Now, now 'tis Day! All a = = way, Now,

The musical score is written for a vocal soloist and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 2/8. The score is divided into several systems. The first system contains the first line of the vocal melody with the lyrics 'sky, And the Ea-gle's wing out-soar, As he seeks the fa-ted shore!'. The second system contains the second line of the vocal melody with the same lyrics. The third system contains the third line of the vocal melody with the lyrics 'Like a comet cleave the sky, and the Ea-gle's wing out-soar, As I seek the fa-ted shore!'. The fourth system is the beginning of the chorus, marked 'Chorus' and 'f' (forte), with the lyrics 'Ho!'. The fifth system contains the vocal melody for 'ho! ho! Master, go! Ho! ho! Master,'. The sixth system contains the vocal melody for 'go! All a = = way, Now, now 'tis Day! All a = = way, Now,'. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. Dynamics include 'f' (forte) and 'p' (piano). There are also markings for 'h' (harmonic) and 'hr' (harmonics).

now 'tis Day! All a = = way, Now, now 'tis Day! All a = =

= = way, Now, now 'tis Day! Nigromant ascends, on the Flying Dragon.

ff

sf *p*

cres: The Hags suddenly disappear.

ff *p* *cres:*

Azor & Zemira.

"NIGHT'S LING'RING SHADES ARE WASTING."

Sung by Miss Inverarity,
Miss Cause, &
Miss H. Cause.

Newly Arranged by W. H. Kearns.

*Allegro
molto
Moderato*

The piano accompaniment is written for a grand piano in 3/4 time, with a key signature of one sharp (F#). The tempo is marked 'Allegro molto Moderato'. The piece consists of five systems of music. The first system begins with a piano (*pp*) dynamic, followed by a forte (*sf*) dynamic, and then returns to piano (*pp*). The second system features a forte (*sf*) dynamic followed by piano (*pp*). The third system continues with a piano (*pp*) dynamic. The fourth system is marked with a forte (*sf*) dynamic. The fifth system begins with a forte (*sf*) dynamic, followed by a piano (*pp*) dynamic, and then a diminuendo (*dim:*) leading to a final piano (*pp*) dynamic. The accompaniment includes various musical notations such as eighth notes, sixteenth notes, and triplets, as well as slurs and ties.

Azor & Zemira.

(Lesbia)

Night's ling' = ring shades are was = ting, The dawn, towards us

This block contains the first musical system. It features a vocal line for Lesbia in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are: "Night's ling' = ring shades are was = ting, The dawn, towards us".

(Fatima)

has = = = ting, Un = veils the misty hill; Th'a = wa = = ken'd herds are

sf *pp*

This block contains the second musical system. It features a vocal line for Fatima in treble clef and a piano accompaniment in grand staff. The lyrics are: "has = = = ting, Un = veils the misty hill; Th'a = wa = = ken'd herds are". Dynamic markings *sf* and *pp* are present in the piano part.

boun = ding, And hap = = py songs are sounding, By wood-side, vale, and

This block contains the third musical system, continuing the vocal line for Fatima and the piano accompaniment. The lyrics are: "boun = ding, And hap = = py songs are sounding, By wood-side, vale, and".

Zemira comes from the House.

(Zemira)

rill. Fair

sf *sf*

This block contains the fourth musical system. It features a vocal line for Zemira in treble clef and a piano accompaniment in grand staff. The lyrics are: "rill. Fair". The piano part includes triplets and dynamic markings *sf*.

Azor & Zemira.

Morn! thy smile I'll bor=ow, While hopes, that calm my sor=ow, My

grate=ful breast shall fill, While hopes, that calm my sor=ow, My

grateful breast shall fill, My grate= = = = ful breast shall fill.

Azor & Zemira.

Zemira.

Fatima.

Lesbia.

Adagio.

O! day of mutual pleasure! With joy thy beam we

trace; Speed, speed our promis'd trea = sure! A fa = = = = ther's

fond em = brace. O! day of mu = = tual plea = = sure! With

Azor & Zemira.

cres. sf joy thy beam we trace; *pp* Speed, speed our promis'd trea=sure!

joy thy beam we trace; *pp* Speed, speed our promis'd trea=sure!

joy thy beam we trace; *pp* Speed, speed our promis'd trea=sure!

cres. sf dim. pp

fa= = = ther's fond em= brace. *f p* Speed, speed our promis'd trea= sure! *cres.* A father's

A fa=ther's fond em= brace. *f p* Speed, speed our promis'd trea= sure! A father's

A fa=ther's fond em= brace. *f p* Speed, speed our promis'd trea= sure! A father's

mf cres.

f dim. p pp fond.... em= brace A father's fond em= brace,

f p pp fond em= = brace A father's fond em= brace,

f p pp fond em= = brace A father's fond em= brace,

f p pp fond em= = brace A father's fond em= brace,

dim. p pp

Azor & Zemira.

Lesbia.

Allegro Vivace. *fp*

He comes, He

comes, with pre = = = = sents la = den, For each be = lo = = = ved

(Fatima)

mai = den. For me rich vestments, brai = ded With gold and dia = monds

(Lesbia)

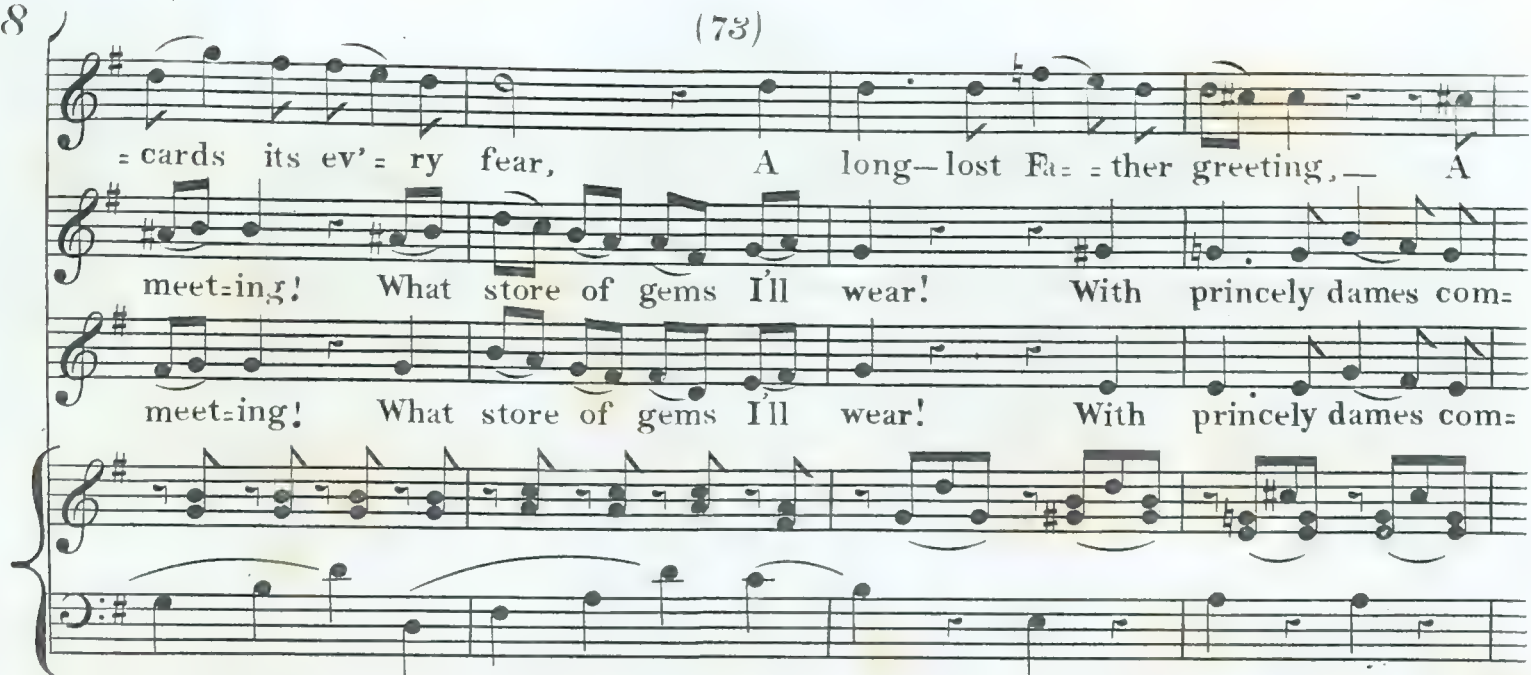
rare! And me, their splen = dors ai = ded By pearls be = yond com = =

(Zemira)

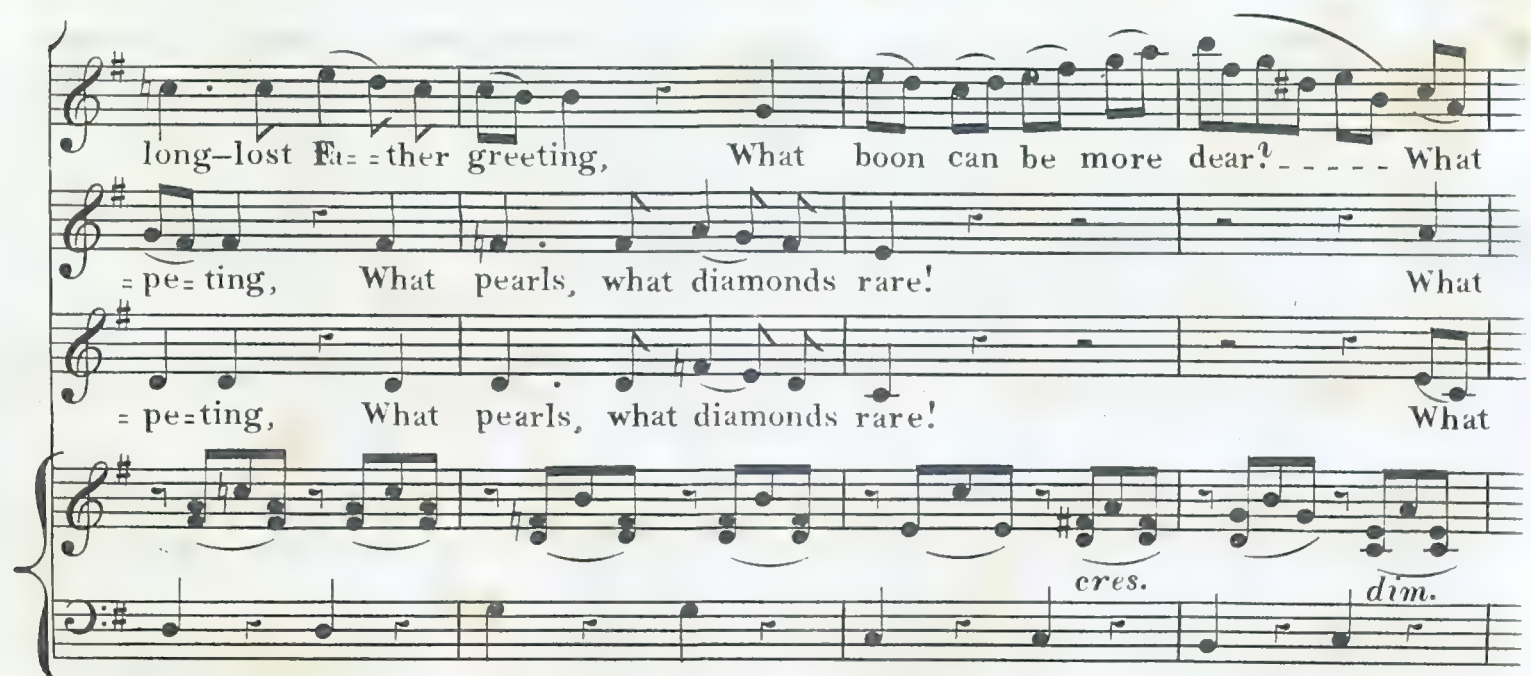
(72)

= pare! To me (Oh bliss!) he proffers, His pledge of pa=rent
care, More worth than jew=ell'd cof=fers, The Rose, so sweet and
fair! More worth than jew=ell'd cof=fers, The Rose, so sweet and

Zemira. fair! *f* My heart, with rap=ture beat=ing, Dis=
Fatima. O! joy=ful, hap=py meet=ing! O! joy=ful hap=py
Lesbia. *f* O! joy=ful, hap=py meet=ing! O! joy=ful hap=py
Piano Forte.
Azor & Zemira.



= cards its ev' = ry fear, A long-lost Fa = ther greeting, — A
meet-ing! What store of gems I'll wear! With princely dames com-
meet-ing! What store of gems I'll wear! With princely dames com-



long-lost Fa = ther greeting, What boon can be more dear? — — — What
= pe = ting, What pearls, what diamonds rare! What
= pe = ting, What pearls, what diamonds rare! What



boon can be more dear? My heart, with rap = ture
pearls, what diamonds rare! Oh! joy = ful, hap = py meet = ing! Oh!
pearls, what diamonds rare! Oh! joy = ful, hap = py meet = ing! Oh!

beat = = = ing, Dis = cards its ev = = ry Fear, A long-lost fa = = ther
 joy = = ful, hap = py meet = ing! What store of gems I'll wear! With
 joy = = ful, hap = py meet = ing! What store of gems I'll wear! With

greeting, — A long-lost Fa = = ther greet = ing, What boon can be more
 prince = = ly dames com = pe = = ting, What pearls, what diamonds rare!
 prince = = ly dames com = pe = = ting, What pearls, what diamonds rare!

cres.

dear? — What boon can be more dear? What
 What pearls, what diamonds rare! What
 What pearls, what diamonds rare! What pearls, what dia = = = monds

dim. p

boon can be more dear? What boon can be more
pearls, what diamonds rare, What pearls, what diamonds
rare, what diamonds rare, What pearls, what diamonds

p

dear? What boon can be more dear? What boon
rare! What pearls, what diamonds rare! What
rare! What pearls, what diamonds rare! What

cres.

can be more dear?

pearls what diamonds rare!

pearls what diamonds rare!

f *fp* *fp*

fp *fp* *fp* *fp*

ff

ff *ff*

8

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Azer & Zemira.

“ROSE SOFTLY BLOOMING!”

Sung by Miss Inverarity. — Newly Arranged by W.H. Kearns.

VOCE.

Larghetto.

PIANO
FORTE.

p dol.

Rose! soft = ly bloom = ing, form'd to al = lure,

p *mf*

Em = blem of Na = = = ture, love = = ly and pure!

p *mf*

Azor & Zemira.

Emblem of Nature, lovely and
pure! Thorns press around.... thee;
Yet, gentle Flow'r! Smiles still are
thine....., the charm of the bow'r! the

or

charm — the charm of the

bow'r! Nur = = = tur'd of Heav'n! thy

beau = = = ties I'll wear; Pride of my

bo = = = som! I'll che = = = rish thee there:

mf *p* *mf* *p* *mf*

Pride of my bo- = som! I'll che = = = rish thee

p

Un poco piu vivace.

there: Smiles still are thine, in de =

mf *p*

= cays wast = ing hour. So gen = tle

mf *mf*

dim. *mf* *dim.*

flow - er, So, gen = tle flow = er,

dim. *mf* *dim.*

8

pp Tempo 1^{mo}

Peace — ful — ly smi — = ling, Oh! let me be,

pp

or dy = = = = = ing sweet Rose sweet Rose like

Li = = ving and dy = = = = = ing, Sweet..... Rose, like

colla parte

thee! Li = = ving and dy = = ing, Sweet Rose, like

p *mf*

thee! *dim.*

Azor & Zemira.

PRINTED BY GOULDING & CO.
SOHO SQUARE
LONDON

"UNDERNEATH THE PALM-TREE'S SHADE!"

Sung by Mr G. Penson. — Newly Arranged by W. H. Kearns.

Moderato.

VOCE.

PIANO FORTÉ.

mf sempre stacc.

p

Under =

= neath the palm-tree's shade, Tir'd of ai = ry flights, and

mf p mf p

dream = ing, Be my

mf p mf p fz

Azor & Zemira.

limbs supinely laid Round me moon = light meekly beam = ing :

While cool bree = zes lightly sigh, And a

foun = tain murmurs nigh!

Let me

list the soft gui=tar, Finger'd by some dark eyed maid... And while

f p mf p mf p mf p

e = = = cho wakes a = = far..... Be the songs the songs of Ha=fiz

mf dim. p mf p mf

play'd... Songs of love, and songs..... of wine! Ha=fiz

pp pp cres. pp cres.

sang of joys di=vine! Plaintive,

f p cres. p

from some neigh- bour bow'r, I hear the Night-in- gale en- = treat- = ing; He wooes the

Rose, his la- dy flow'r; Sweet tones be- = tray his gen- tle greet- = = ing, O'er...

.... the string white fingers fly, Love-lorn Night = in = gale, re =

= ply! O'er the string white fingers fly, Love - ..

.... lorn night = in = gale re = ply! Love-lorn Night = in = gale, re =

= ply!

Azor & Zemira.

PRINTED BY GOULDING &
SOMERSON
LONDON

FINALE TO ACT 2nd

Sung by

*Miss Inverarity, Mrs. Censor,
Miss Censor, Miss P. Censor & M. M. Wilson,*

at the

THEATRE ROYAL, COVENT GARDEN,

in the Opera of

AZOR & ZEMIRA,

THE MUSIC BY

The Words by

Louis Spohr,

W. B. ALB.

adapted to the English Stage by

SIR GEORGE SMART.

Ent. St. Hall.

Pr.

L O N D O N,

Published by Goulding & D'Almeida, 20, Soho Square.

*Allegro
Agitato.*

(Zemira)

Tell me, good A = = li! kind = = ly say, What
cares op = press my Fa = = = ther's heart? Tell me good A = = li,

Azor & Zemira.

tru = = ly - nay! For kindness' sake the cause - the cause - - - im = =

part! The tear be = tray = ing O'er his cheek is stray = = = ing, -

(Ali)
Tell me, good A = = li, kind = = ly say? Oh! ask me not,

dear Child, for = bear! A hea = = vy grief - is strug = = gling there, All

oth = = = er thoughts o'er = weigh = = = ing. A heavy grief, All

oth = = = er oth = = = er thoughts o'er = weigh = = = ing

Azor & Zemira.

(Zemira)

With his re=pose my own must cease; Ah! let . . . me not . . . en=

=quire . . . in vain— What has . . . be fall'n to mar . . his peace?

Ali. (aside)

(Who would not now com=ply? I must the tri=al fly —

(Stealing off)

(Zemira, following him)

ad lib: —

Or else I'm sure . . I can't . . re=frain.) You leave me — You de=

=ny? And can you then, be=fore you, Be=hold, with careless eye Ze=mi-ra thus im=

(detaining him)

(Ali)

plore you? I may not tell— denied to speak — The

a tempo.

word I gave, I dare not break, The word I gave, I

(Zemira)

dare not break. Cannot a dutious child then share The

ills her sire is forc'd to bear! Oh! tell me, A = = li

dim: *Ali*

tell me! Nay then! ah! cease— I must release The feelings that im = pel me, —

(Ali)

You, a = = lone (Ah, pit = = = eous plea!) Your Fa = = =

O say! what must I do, what must I do or

= = = ther from his doom can free! you a = = lone (Ah, pit = = = eous

Azor & Zemira.

be, To save my sire? — my life de = = = cree! To
 plea) Your fath = = = = er from his doom can free! Your

save my sire? — my life de = = cree!
 Fath = = er from his doom can free!

dim:

Voice. *Ali (mysteriously)* *>*
 'That Rose, to you so lately given, His life has into peril

Andante. *p* *sf*

driven! Himself he gave, His child to save! Himself he gave His child to

sf

save! But yet of hope of hope — I see a gleam If you your Father would re =

p

deem; Beau-ty and innocence are fair are fair Ze-mi-ra's dower

cres:

Poco piu mosso. (Zemira)

These, these may soothe th' En-chant-er's an-gry pow'r Th' En-

= chanter! — How? — but no, — no more I ask; To save a

cres: f p

fa-ther is my cho-sen task — Where du-ty calls, to pe-ri-
ril

Poco piu mosso.

ne'er This heart this heart would rest a stranger; Come, Ali! you my toil will

(Ali)

share, With me divide the danger. What! me indeed, along with you! I thank you,

p b

no! — I freely own Id rather not that game per = sue; No, no, no,

no: 'Twere better far you go a lone. Yes, yes, yes, yes; better far you go a

sf *p*

Allegro agitato. (Zemira)

lone. I know not the way — I must look to your

Ali (Zemira)

care You have on = = ly to wish, and at once you are there! Dear

Ad lib: (Ali) *Ad lib:*

A = = li, must I go a = = lone Oh, no! no, no! you shall not go a =

(Zemira)

= lone Oh, thanks! dear friend! Kind Heav'n al = lay Our woes

a tempo

and all thy aid -- re = pay. Oh! thanks! dear friend! Kind Heav'n al =

I'm but -- a fool, me thinks -- to pay, -- For

lay Our woes -- and all thy aid re = pay! And all -- and all -- thy

oth = = = = er's debts, my life a = way, For oth = er's debts my

aid -- re = pay!

life -- a = way!

Voice.

(Scander)

Zc =

All. Molto

Moderato.

= mi-ra! Children! all draw near; A = gain I'm call'd, a = gain I'm call'd to

leave ye - Why, Des-ti-ny! be - reave me of ev'ry joy to pa = = = rent

dear? Why Des-ti-ny be = = reave me Of all to pa = rent dear? Why

Des = ti = ny be reave me Of all to pa = rent dear? Of all to pa = = = rent

(Zemira)
dear? No, Father! no, - it must not be Here rest, and Peace at = =

tend you! I know the griefs that rend you; To keep your

word - - - - be = longs to me I know - -

the griefs that rend you, Ha! A = li, you! and is it

(Ali)
so. Oh! Mas = ter pray, some mer = cy shew, some mercy shew!

(Zemira)
Fa = ther! ah! for = = give him! he

deem'd your life at state, he deem'd -- your life -- your life at

state, And dis = = o = = bey'd your word And dis = = o = = bey'd -- your

word your word for that -- dear pledge' = = = s'

Zemira

sake. *pp*

Fatima

What ist? ah, say! what chance ap=
pal=ling? What ist? ah,

Lesbia

What ist? ah, say! what chance ap=
pal=ling? What ist? ah,

Ali

Cold chills o'er ev==ry limb are crawling chills o'er

Scander

No, no, 'tis I her steps re=cal==ling, 'tis

Piano Forte.

pp

Ill ward the shaft amidst us falling: Be calm my Sisters, trust to

say what chance ap= palling? What mean the wil = = = der'd looks we

say what chance ap= palling? What mean the wil = = = der'd looks we

ev'= ry limb are crawling! Who shall sus=tain me, what shall

I her steps re calling, A= lone the vic = = = tim prey must

cres:

me; Yes trust to me; Yes trust to
 see? What mean the wil=der'd looks we see? what mean the wilder'd looks we
 see? What mean the wil=der'd looks we see? what mean the wilder'd looks we
 free? Who shall sus=tain me, what shall free? who shall sus=tain me, what shall
 be! A=lone the vic=tim pray must be a=lone the vic=tim pray must

me, see? What is't? ah, say! what chance ap=palling! what is't ah! say what chance ap=
 see? What is't? ah, say! what chance ap=palling! what is't ah! say what chance ap=
 free? Cold chills o'er ev'ry limb are crawling! chills, o'er ev'ry limb are
 No, no, 'Tis I her steps re=calling, 'Tis I her steps re=

cres: *f*

I'll ward the shaft amidst us falling! Be calm my Sister trust to me. Be calm my

cres: *f*

= palling What mean the wil = = der'd looks we see?

cres: *f*

= palling What mean the wil = = der'd looks we see? what mean the

cres: *f*

cralling! Who shall sus = tain me, what shall free? who shall sus =

cres: *f*

calling A = = lone the vic = = tim prey must be! a = = lone the

cres:

dim:

sis = ters, trust to me. Be calm and trust

dim: *p*

What mean the wilder'd looks we see, what mean the

dim: *p*

wil = der'd looks we see! What mean the wil = = der'd looks we see, what mean the

dim: *p*

= tain me, what shall free? Who shall sus = = tain me what shall free? who shall sus =

dim: *p*

vic = tim prey must be a = = lone the vic = = tim prey must be! a = = lone the

ff *dim:* *p*

to me; yes trust to me. yes trust to
 wil = = = derd looks we see? What mean the wil = = = derd looks we
 wil = = = derd looks we
 = tain me what shall free? Who shall sus = tain me what shall
 vic = = = tim prey must be! a = lone the vic = = = tim prey must

me. Fa-ther set your heart at rest; tis du = ty points my
 see? For
 see? For
 free? Thou
 be!

Adagio

way For those for those your love - - - must

those your love must nourish, Pre = serve your wa = ning day Pre =

those your love must nourish, Pre = serve your wa = ning day; Pre =

And me pray who's to che = rish, Thro' all this dire af = fray? Thro'

must not shall not pe = rish! Let me the call o = bey

nou = rish. Preserve life's wa = ning day; For you for you in whom - - - thy flourish *f*

serve your wa = ning day; For those for those your love must nourish, *f*

serve your wa = ning day; For those for those your love must nourish, *f*

all - - - this dire af = fray? And me pray who's - - - to cherish?

For those --- you

Re-wards for her will flou = = rish,

= = ward --- for her will flourish, Who dares the task es = =

Courage with me is ra = rish,. At best, as

Those must not, shall not pe = = = rish. Let

sf

now = = = rish I'll ev = = ry du = teous means es = = say,

Who dares the task as = = say, the task es = = say,

say dares the task es = = say, dares es =

now (the truth the truth to say,) Jest fit to run a = = way,

me --- the call --- o = = bey, Let me the

sf

Allegro Vivace.

For you I'll ev'ry ev'ry dutious means - es = say.

Who dares the task es say Who dares the task es = say.

For her who dares the task es = say.

now just fit to run a = way just fit to run a = way.

call o = bey let me the call o = bey.

cres: f

Scenes

My dear = est child, -- to me Thy fa = ted woe En =

(Zemira)

= = sures the fi = nal blow O! Fa = = ther! let -- me let -- me

flee! Those sor = = rows cease. This heart will soon find peace

pp sf

(Seander)

this heart will soon find peace. Then go; but oh! the

Poco piu Allegro.

loss I bear In thee, the world can ne'er re = = = pair

sf

f

Oh, Hope! Im

Oh, Hope! Im

My heart seems somewhat

Oh, Hope! thy

cres:

f

= mor=tal Pow=er! Thy guardian influence lend; For where mis=for=tunes
 = mor=tal Pow=er! Thy guardian influence lend; For where mis=for=tunes
 light = = er, For with its tremors blend; - For bo=dings somewhat
 radiant beau=ty Thy aid be=nign ex = = tend; And light the toils of

dolce
 My pain=ful fears a = =
 low = = er 'Tis thou can'st best be = = friend. For where mis = = =
 low = = er 'Tis thou can'st best be = = friend. For where mis = = =
 bright = = er I hope that all will mend. My heart feels
 du = = = ty, What e = = ver ills im = = pend. And light the

ba = = ted, (Sweet Hope, my path at = = tend;) By fil-ial love e = = la = = ted, I'll
 for = = = tunes low = = = = er 'Tis thou can'st best
 for = = = tunes low = = = = er 'Tis thou can'st best
 some = = = what light = = = = er I hope that all
 toils of du = = = = = ty What = = ev = = er ills

dare th'e=ventful end, I'll dare th'e=vetful end I'll dare th'e=ventful
 be = = = = friend, can'st best be = = friend can'st best be = =
 be = = = = friend, can'st best be = = friend can'st best be = =
 will ment, I hope that all will mend, I hope that all will
 im = = = = pend

end.

friend.

friend.

mend.

O! Hope im =

O! Hope im =

My heart feels somewhat

O! Hope thy

cres: mf f

p mortal pow=er thy guardian influence lend; For where mis =

p mortal pow=er thy guardian influence lend; For where mis =

ligh = = ter, For with its tre=mors blend, Fore = bo = = = dings

radiant beau=ty, Thy aid benign ex = = = tend And light the

pp pp pp

fears -- a == ba == == == ted (Sweet Hope -- -- --
 for tunes low == == == er 'Tis thou canst best be =
 for tunes low == == == er
 some = what bright == == == er I hope that
 toils of du == == == ty What ev == == er

my path at tend, Sweet Hope -- -- --
 friend. 'Tis thou canst best be friend 'Tis thou -- -- --
 'Tis thou canst best be == == friend.
 all will mend that all will mend. -- -- --
 ills what ev == == er ills im == == pend. What ev == == ==

(Zemira)

my path - - - at - - - tend!) My Fa-ther, Farethee

can't best be - - - friend.

best be - - - friend.

that all will mend.

er ills im - - - pend. *Poco meno Allegro.*

(Scander)

well Thy blessings! ere we part, Thou bear'st a -

cres:

Zemira (Kneeling to her Father, who gives her his benediction)

way my heart, Fare = well dear Fa = ther Oh! Fare =

well!

Dear Sis = = = ter, think of us; Fare = well

Dear Sis = = = ter, think of us; Fare = well

Heav'n guard thy way from fiend and spell! Our

Heav'n guard thy way from fiend and spell! Our

Heav'n guard thy way from fiend and spell! Your

Heav'n guard thy way from fiend and spell! Our

pray's are thine, Fare = = well! Fare = = well Fare = = well

pray's are thine, Fare = = well! Fare = = well Fare = = well

pray's ah! me! Fare = = well! Fare = = well Fare = = well

pray's are thine, Fare = = well! Fare = = well! Fare = = well

cres: *f* *p*

Fare = = = well Fare = = = well!

cres: *f* *p*

Fare = = = well! Fare = = = well!

cres: *f* *p*

Fare = = = well! Fare = = = well!

cres: *f* *pp* Zemira tears herself from her Fathers

arms and retires with Ali to the Chariot which ascends with them, as the Curtain falls,

Un poco piu moto

(112)
 Welcome, fairest, cease to fear,

CHORUS OF FAIRIES,

Sung by

MISS INVERARITY AND CHORUS.

Theatre Royal, at the Covent Garden.

in the Opera of

AZOR & ZEMIRA

THE WORDS BY W. BALL.

The Music by

LOUIS SPOHR.

Adapted to the English Page.

SIR GEORGE SMART.

Ent. Sta. Hall.

London, Published by Goulding & D'Almaine, Soho Square.

17:

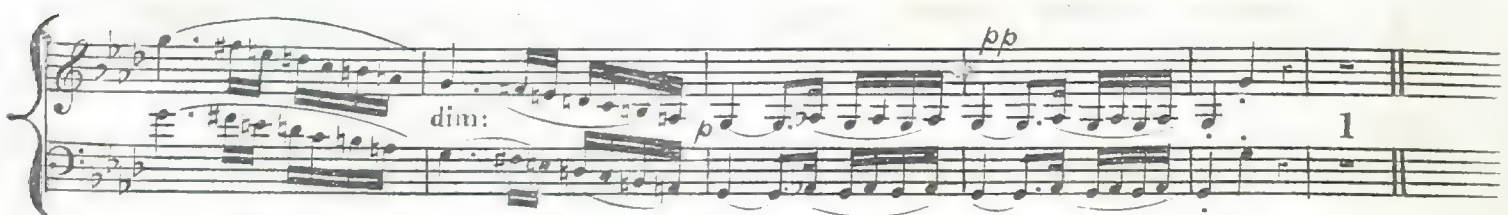
*Allegro
Molto*



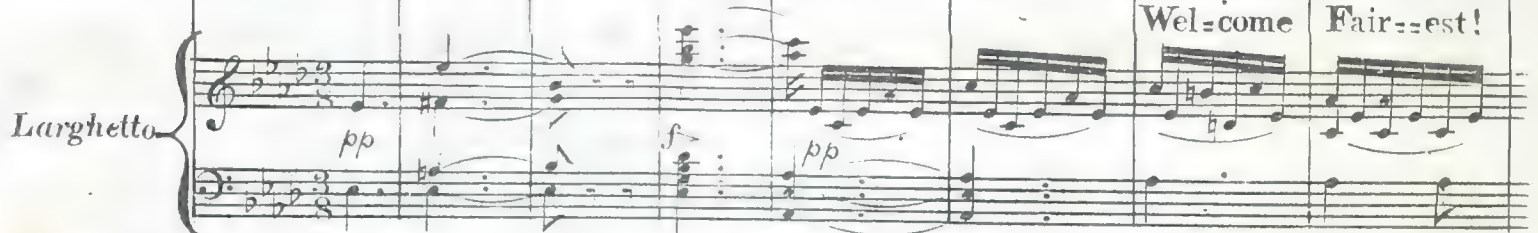
1 *pp* *cres:* *f* *pp* *Ped: **

mf *ff*

dim: *pp* *p* *f* *mf* *Ped:*



The Fairies Enter on both sides with Garlands of Flowers, - form Groups, & dance round Zemira.



Azor & Zemira.

Mistress we be=fore thee bow.

Mistress we be=fore thee bow.

Mistress we be=fore thee bow.

Mistress we be=fore thee bow.

Mistress we be=fore thee bow.

Mistress we be=fore thee bow.

Mistress we be=fore thee bow.

Mistress we be=fore thee bow.

Yet for thee a star may shine, All life's blessings

Yet for thee a star may shine, All life's blessings

Yet for thee a star may shine, All life's blessings

Yet for thee a star may shine, All life's blessings

Zemira.

Yet be thine! Let me my thoughts, my strength, re-

Yet be thine!

Yet be thine!

Yet be thine!

deem! Is it all a wild = = ring dream.

cres:

pp

Chorus

pp

Guardian Spi = rits tend thee now!

pp

Guardian Spi = rits tend thee now!

pp

Guardian Spi = rits tend thee now!

pp

Guardian Spi = rits tend thee now!

pp

Mistress we be=fore thee bow

Mistress we be=fore thee bow

Mistress we be=fore thee bow

Mistress we be=fore thee bow

The first system of the musical score features four vocal staves and a grand piano accompaniment. The vocal parts are in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in bass clef. The lyrics 'Mistress we be=fore thee bow' are repeated on each vocal staff. The piano part consists of flowing sixteenth-note patterns in both hands, with a crescendo leading to a forte (f) dynamic at the end of the system.

Mistress we be=fore thee bow.

Mistress we be=fore thee bow.

Mistress we be=fore thee bow.

Mistress we be=fore thee bow.

The second system continues the vocal and piano parts. The lyrics 'Mistress we be=fore thee bow.' are repeated on each vocal staff. The piano accompaniment maintains the same sixteenth-note texture. A piano (pp) dynamic marking is present in the left hand of the piano part. The system concludes with a repeat sign.

dim:

The third system shows the final measures of the piece. The piano part features a series of dynamic markings: f, p, f, f, p, and pp. The system ends with a double bar line.

“HORROR! WHERE SHALL I FLY!”

RECITATIVE AND DUETT.

Sung by Miss Inverarity
& Mr. Wilson.

Newly Arranged by W. H. Kearns.

Zemira.

Hor-ror! Where shall I fly? Oh! fear-ful hour!

Allegro Molto.

f *dim.* *p*

Is it my fate to die Within his dread- = = = ed pow'r?

f *(Azor)* Ah! This form af-

fp *fp* *fp* *p*

= frights her eye! From her cheek the ro-ses fly.

cres. *8* *f*

poco ritard?

dim. *p*

Azor & Zemira.

(119)
"OH! LOVELY MAIDEN, STAY!"

pp
Azor.
Oh! Lovely Mai-den, stay: Nay, turn not thus a-way! Nor let the

Larghetto
pp

woes-- that move My breast, un-pi-tied be-- 'Tis all I ask,-- for

p *pp*

love I may----- not seek from thee! 'Tis all I ask,-- for

tr *slen^o* *Zemira.*
love I may not may----- not seek from thee! And are his words so

a tempo
cres *dim. con voce* *p*

Azor & Zemira.

mild! So strange-ly sweet his tones! My heart, with ter-ror

mf

wild, - - - Their steal-ing soft-ness owns. My heart, with ter-ror wild, - - - Their

dim. *p* *cres.* *mf* *dim.*

(Azor) (Zemira)

steal-ing soft-ness owns. One ray of hope would cheer me! Approach not! approach not! still I

p

(Azor)

fear thee! To thee I bow, nay, fear not! To thy best ser-vice true; To thee to thee I

mf *p* *sf*

Azor & Zemira.

(to him)

how ————— To thy best ser=vice

p *con voce*

slen^o To

me! Oh, yet—that form I dare not view! No, stay—

true. Say then, shall I de=part?

a tempo

f *ad lib.*

I'll nerve my heart! (My Father'tis for you.)

a tempo

sf *f*

She gradually regards him with less fear, and now looks at him with comparative confidence.

The piano introduction consists of two staves. The right hand features a series of chords and single notes, while the left hand plays a continuous eighth-note accompaniment. The tempo is marked *ritard.* (ritardando) towards the end of the introduction.

Zemira.

I feel my fears sub = si = ding, Your eyes so mild = = ly

Allegro Vivace. *pp*

Zemira's first vocal entry is in C major, 2/4 time. The melody is simple and expressive. The piano accompaniment is lively, with a strong eighth-note bass line. The dynamic is *pp* (pianissimo).

(aside)

glow. I do not dread him now! _ _ _ I do not dread him

Zemira's second vocal entry is marked *(aside)*. The melody continues from the previous line. The piano accompaniment remains lively. The dynamic is *pp*.

(Azor)

now! Oh, Fair = est! still con = fi = ding, Com = pas = sion but be = stow; All

Azor's first vocal entry is marked *(Azor)*. The melody is more complex than Zemira's. The piano accompaniment is lively. The dynamic is *p* (piano).

Azor & Zemira.

gifts with me a = bi = = ding, To thee a = lone I'll vow, - with me a =

Zemira
= bi = = ding, To thee to thee I'll vow. I ask no part of all your

Azor.
treasure— But for my Fa = = ther sue a = lone. Thy wish my

law—thy word my pleasure, Ac = cept - - - my pow'r — 'tis all thine

Full oft the form re= pel= = ing Con=ceals the
 own! Her gen=tle looks are tel= ling Of
 no= ble mind; So, in the dark= est dwelling The ca=vern'd gem we
 all that's good and kind, And speak her heart the dwel= ling Of
 find. The ca=vern'd gem we
 ev= = ry grace re= find. Her

pp *cres.* *f* *dim* *p* *tr* *mf* *dim*

find. *p* Full oft the form re = pel = ling Con = = ceals the no = = ble
 gen = = tle looks are tel = = = ling Of all that's good — and kind, And

pp

cres. mind, So in the dark = est dwell = = ing The ca = = vern'd gem we
 speak her heart the dwelling of ev = = = ry grace re = find re = =

cres.

slent? dim. *p* find. the ca = = vern'd gem we find.
f = find. Of grace re = = = fin'd, Of ev = ry

mf *dim.* *p*

The cavern'd gem we find. The cavern'd gem we
 grace - of grace re = find, Of ev'ry grace of ev'ry grace re =

cres.

find. So in the darkest dwelling The cavern'd gem we
 = find. And - speak her heart the dwelling Of ev'ry grace re =

6

find.
 = find.

sf sf

O! Heav'n! My Sisters! my Father!

(127)

1

RECITATIVE & QUINTETTE,

Sung by Miss Inverarity, Mr. Wilson, Mr. Morley, Miss Canse, & Miss S. Canse.

at the
THEATRE ROYAL, COVENT GARDEN,

The Words by

in the Opera of
AZOR & ZEMIRA,

W. Ball.

The Music by

LOUIS SPOHR, Adapted for the English Stage, by SIR GEORGE SMART.

Ent. Sta. Hall.

London, Published by Goulding & Dalmaine, Soho Square.

Pr.

Azor makes a sign with his wand, The Curtain before the Glass rises, Zemira sees her Family in the Glass, but the Figures are not visible to the Audience till she sings.

Allegro
Moderato

The first system of the musical score is a piano introduction. It consists of two staves, treble and bass clef, with a key signature of one flat (B-flat). The tempo is marked 'Allegro Moderato'. The music begins with a piano (p) dynamic, followed by a crescendo (cres:) leading to a forte (f) dynamic. The first staff has a 'Ped:' (pedal) marking and an asterisk (*) below it. The second staff has a 'Ped:' marking.

RECIT: - Zemira.

The second system of the musical score is a recitative for Zemira. It consists of two staves, treble and bass clef, with a key signature of one flat. The music is marked with a forte (f) dynamic. The lyrics 'O! Heav'n My Sisters! my' are written below the first staff.

The third system of the musical score continues Zemira's vocal line. It consists of two staves, treble and bass clef, with a key signature of one flat. The music is marked with a piano (pp) dynamic, followed by a crescendo (cres:). The lyrics 'Father! He droops his head in sorrow: My Father! hear me, - Zemi-ra' are written below the first staff.

The fourth system of the musical score is a duet for Azor and Zemira. It consists of two staves, treble and bass clef, with a key signature of one flat. The music is marked with a forte (f) dynamic. The lyrics 'lives! Your words are lost, Your accents cannot reach him. Let me, O!' are written below the first staff. The first staff is labeled '(Azor)' and the second staff is labeled '(Zemira)'.

Azor & Zemira.

(Azor) (Zemira)

let me hear his voice. Ze = mi = ra, do not ask it, — I may not, dare not yield. And

(Azor)

must I then implore in vain! *Andante* A = = las! To you, to you I

cres. *f*

Poco adagio. ** Scander

sacrifice my happiness for e = ver! Ze = mi = ra, dearest child! — Thy

p

Vain

look of love, thy doom se = vere Thy suff = ring form seems e = ver e = = ver

Azor & Zemira. * * The Figures in the Glass having till now been motionless, first appear animated, when Scander begins to sing.

Zemira

fears, re- = gret-ful feeling: My fa = = = ther's bosom tear:

Azor

Fatima My inmost heart - assailing, How

Lesbia Come, dry those tears, and (hail = = = ing A

Scander Come, dry those tears, and (hail = = = ing A

near! But no, - nor pray's, nor wail = = = ing From

pp

Oh! that, on wings of heal = = = ing, Relief I might but

pleads - - that Father's pray'r!

mor = = = row haply fair,) Deem Fortune's kind = = er deal = = ing!

mor = = = row haply fair,) Deem Fortune's kind = er

Fate my child can tear: Oh, Tor = ture un = = = a = = vail = ing!

bear, Re= lief I= might but
 But, ah! the *curse* pre=vail=ing Gives all my hopes to air, gives
 May ev'ry harm re=pair, May ev'ry harm re=
 May ev'ry harm -- -- re=pair, May ev'=ry harm re=
 My lot how shall I bear? My lot how shall I bear? My lot how

bear! My Fa = = = ther!
 all my hopes to air!
 = pair, *pp* May re=pair.
 = pair, *pp* May re=pair.
 shall how shall I bear, how shall I bear? *morendo*
f *pp*

“O HASTE THEE BACK, NOR LET ME LANGUISH”

RECITATIVE.

Sung by Mr. Wilson.

Newly Arranged by W. H. Kearns.

*Allegro
Agitato.*

O haste thee back-nor let me languish for thy lov'd form, Ze-mi-ra!

I cannot, dare not live, by thee for-sa-ken! Ye pitying Pow'rs! return, re-

= turn the lovely Maid! Be ev'ry other boon de= nied me- if such a= las! your

will; I'll deem it recompence for all, if she but grant com= passion.

ARIA.

dol.

Poco Adagio.

p

Oh! Is the dark de=

= cree, Ze= mi = ra, seald by thee! From thee if doom'd to

Azor & Zemira.

se=ver, All joy... departs for e=ver! To this if left to

bow, 'Tis all... can wound me now!

The charm thy smile af= for= ded Is gone, with all the

store Of blissful hopes... I hoard=ed, To cheer me ne= = = ver

cres.

pp

sf *p* *sf*

Allegro

more. And must I live and lan-guish, Be-

dim. *pp*

=neath this scourge se= vere, And Oh! - - to soothe my an= guish, No

sweet compassion near, No sweet compassion near? *cres.*

But No, no, this doom of sad= ness - It

sf *sf*

Azor & Zemira.

must not, shall not be! The grave, the grave shall calm this mad-ness, And

Death set me free! kind Death shall

--- set me free, set me free --- shall set --- me

free! My woes, thus end-ed, shall Fate re-quite - Let Life, by Love un-friend =

=ed, Be clos'd in end = less night, in end = less night

cres. *f p* *f p* *f p*

or night

end = less

in end = less

f p *f p*

f *p* *f* *p*

or end = less night.

night, in end = = = less night, in night end = less night!

f p *f p* *f p* *f p* *f p*

3 3 3 3 3

Azor & Zemira.

 PRINTED BY GOULDING & CO.
 SOHO SQUARE
 LONDON

(137)
"ZEMIRA. LO. THY SLAVES ATTEND."
CHORUS OF FAIRIES.

Soprano Solo *mf*
Alto Zemira *mf* Lo! Thy
Tenore *mf* Lo! Thy
Basso *mf* Lo! Thy
Largh.^{to} *mf* Lo! Thy

slaves thy slaves at = tend: La = dy!
slaves thy slaves at = tend: La = dy!
slaves thy slaves at = tend: La = dy!
slaves thy slaves at = tend: La = dy!

We thy fate be = friend. *dim:* *mf*
We thy fate be = friend. *dim:* *mf*
We thy fate be = friend. *dim:* *mf*
We thy fate be = friend. *dim:* *mf*

dim: *mf*
Slentando

"HAIL! THE FAIREST CHILD OF MAY,"

Sung by The Misses Cawse — Newly Arranged by W. H. Kearns.

*Larghetto
con
Moto.*

The musical score is written for piano and voice. It consists of four systems of music. The first system is a piano introduction in D major, 3/4 time, marked 'Larghetto con Moto'. The second system begins with a vocal entry for 'Fatima' and includes the lyrics 'I hail that fair-est child of May, The'. The third system continues the vocal line with 'new blown blushing Rose; Round it per-fum'd ze-phyrs play, And'. The fourth system concludes with 'how bright it glows! and how bright it glows!'. The piano accompaniment features various dynamics including *sf*, *p*, *mf*, and *pp*. The key signature has two sharps (F# and C#), and the time signature is 3/4.

(Fatima)

I hail that fair-est child of May, The

new blown blushing Rose; Round it per-fum'd ze-phyrs play, And

how bright it glows! and how bright it glows!

Azor & Zemira.

(Lesbia)

Yes, but Sis-ter, in De-cem-ber, Ro-ses lose their gau-dy

boast, The flow'r is but one, -- re-mem-ber, The

thorn's a host. Ah! those thorns! -- Why still is

Beau-ty Ma-ted thus, to Dan-ger bound? In our

Sis-ter's path . . . of du-ty Ne-ver may those thorns be-found! Ah! no

no no thorns be found! . . . no thorns . . . be found . . . be

Allegro
found. Thro' æ = = ther light = ly
Thro' æ = = ther light = ly

gli = = ding, O, Ze-mi = = = ra speed thy way! lightly gli = = = ding,
gli = = ding, O, Ze-mi = = = ra speed thy way! lightly gli = = = ding,
Cres *f* *p*

(Fatima)

(141)

5

speed thy way! And sun=beams, gai=ly gui=====ding, A=round thy cha==riot
speed thy way!

The first system of the musical score for Fatima's first vocal entry. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "speed thy way! And sun=beams, gai=ly gui=====ding, A=round thy cha==riot" followed by "speed thy way!". The piano accompaniment is in treble and bass clefs, with a dynamic marking of *p* (piano) and a crescendo hairpin.

play! On thy gen=tle breast be worn Still the rose without a
play! On thy gen=tle breast be worn Still the rose without a

The second system of the musical score for Fatima's second vocal entry. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps. The lyrics are "play! On thy gen=tle breast be worn Still the rose without a" followed by "play! On thy gen=tle breast be worn Still the rose without a". The piano accompaniment is in treble and bass clefs, with dynamic markings of *sf* (sforzando) and *p* (piano), and a crescendo hairpin.

(Lesbia)

thorn! still the rose without a thorn! with=out a thorn! On thy
thorn! still the rose without a thorn! with=out a thorn! On thy

The third system of the musical score for Lesbia's first vocal entry. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps. The lyrics are "thorn! still the rose without a thorn! with=out a thorn! On thy" followed by "thorn! still the rose without a thorn! with=out a thorn! On thy". The piano accompaniment is in treble and bass clefs, with dynamic markings of *p* (piano) and a crescendo hairpin.

gen=tle breast be worn Still the rose without a thorn! on thy
gen=tle breast be worn Still the rose without a thorn! on thy

The fourth system of the musical score for Lesbia's second vocal entry. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps. The lyrics are "gen=tle breast be worn Still the rose without a thorn! on thy" followed by "gen=tle breast be worn Still the rose without a thorn! on thy". The piano accompaniment is in treble and bass clefs, with dynamic markings of *p* (piano) and a crescendo hairpin.

gen = tle breast be worn be worn

Thro' æ = = = ther light = ly gli = = ding O Zemi = = ra speed thy

Thro' æ = = = ther light = ly gli = = ding O Zemi = = ra speed thy

Cres - - - - -

way! lightly gli = = = ding lightly, gli = = = ding, But Win = ter comes with

way! lightly gli = = = ding lightly, gli = = = ding, On thy

f *p*

en = = vious gloom, *cres:* The rose the rose may fade - *dim:* The rose may fade - - The

gen tle breast be *cres:* worn Still the rose without a thorn!

p Poco a poco ri - - - - - tar - - - - - dan - - - - - do

rose - - may fade - The rose - - may fade - may - - -

Ah, no! 'twill bloom. Ah, no! 'twill bloom. 'twill

p Poco a poco ri - - - - - tar - - - - - dan - - - - - do

fade .

bloom.

dim:

p *pp*

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"DARE I BELIEVE MY SENSES."

Sung by Miss Inverarity. — Newly Arranged by W.H. Kearns.

Allegro
Moderato

The piano introduction consists of two staves. The right staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a piano (*p*) dynamic, followed by a crescendo (*cres:*) and ends with a forte (*f*) dynamic. The left staff is in bass clef with the same key signature and time signature, providing harmonic support with chords and moving lines.

Dare I believe my senses? Yes! this is Azor's

The first vocal line is written on a single staff in treble clef. The lyrics are "Dare I believe my senses? Yes! this is Azor's". The piano accompaniment is shown on two staves below the vocal line, with a piano (*pp*) dynamic marking. The music features a change in time signature from 3/4 to 3/8.

Andante

garden — What wond'rous Pow'r is this, that with the lightning's speed has brought me

The second vocal line is written on a single staff in treble clef. The lyrics are "garden — What wond'rous Pow'r is this, that with the lightning's speed has brought me". The piano accompaniment is shown on two staves below the vocal line, with a piano (*p*) dynamic marking. The tempo is marked *Andante*.

hither? My Ring I am be-reft of, yet is my wish ful-fill'd!

Larghetto

The third vocal line is written on a single staff in treble clef. The lyrics are "hither? My Ring I am be-reft of, yet is my wish ful-fill'd!". The piano accompaniment is shown on two staves below the vocal line, with piano (*p*) and pianissimo (*pp*) dynamic markings. The tempo is marked *Larghetto*. The piece concludes with a triplet of eighth notes in the right hand of the piano part.

Azor & Zemira.

Blending with grateful thanks & softend

pp

feelings, the kindly dews of Pi-ty renew their influence o'er my breast —

My heart's de=sire I now can fol=low: I shall re=

= deem my plighted word, and my return shall recompense his le=ni=ty.

mf *p* segue Aria

Adagio.

ARIA.

Gentle thoughts and cares im=pling Hither point my steps a=gain; Not e'en the

Adagio.

p

tear pa=ter=nal swell=ing Could my ea=ger soul re=strain. Never has this wish, this

plea=sure, This pain, till now, despoil'd my rest; Ah! not a=lone not a=

dim.

pp

=lone soft Pity's trea=sure — It must be Love It must be Love that

cres.

dim.

pp

Ped.

** Ped. **

4.

ad lib:

(147)

The musical score is written for a piano and voice. It consists of seven systems of staves. The piano part is in the lower staves, and the vocal part is in the upper staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the vocal staff.

fills that fills my breast, Love

colla voce *a tempo* *cres.*

slen? *a tempo*

that fills that fills my breast. But, Oh! it

colla voce *a tempo*

is his worth, his goodness, — These on-ly could my heart be-

= guile; That form, that as-pect, wears no rude-ness, To Love that

p

of-ers Vir-tues smile.

dim. *pp*

Allegro.

VOICE. *f* A = zor! Love thy woes shall lighten!

Allegro *f* *sf* *ff* *p* *f*

f Come, and change thy heart for mine! Joy a =

sf *ff* *p* *p*

= round us both shall brighten, When this hand is blest with

thine! Yes Joy shall round us bright = = =

cres. *p* *cres*

= = = en, When - - - this hand is blest with thine!

hr *f/p*

When - - this hand is blest with thine! When this hand is - -

blest with - - thine! Ne-ver has this wish, this plea = = sure,

This pain, 'till now de=spair'd my rest; Ah!

not a = = lone soft Pi = = ty's trea = = sure It

must be Love It must be Love that fills - - -

cres. *fp* *fp* *fp* *fp*

fp *fp* *f* *p*

p *dim.* *pp*

cres. *dim.*

pp *dol.*

Ped. * *Ped.* * *Azor & Zemira.*

Slent?

a tempo

(150)

7

that fills my breast.

colla voce *a tempo*

Love

eres: *mf* *dim:* *colla voce*

slent? that

ad lib: *a tempo*

fills that fills my breast. But, Oh! it is his worth his

p *f* *p a tempo*

goodness, Only could my heart be-guile;

Never

has this wish, this pleasure, This pain, till now, despoild my rest;

sf *dim:* *p*

f Azor! Love thy woes shall

cres: f sf ff p

f lighten. *sf* Come, and change thy heart for mine!

f sf Joy a-round us both shall brighten, *sf* When this hand is blest with

sf thine! *sf* this hand is blest with thine! *cres mf p/p* this

sf sf mf hand is blest is blest with thine!

is blest is

poco piu moto

blest with thine! Oh! Joy shall round us bright

cres *f*

en, When this hand is

blest with thine.

ff

Azor & Zemira.

PRINTED BY GOLDING & CO. SOMERSET LONDON

FINALE.

Sung by

*Miss Ince, Miss Wilson, Miss Lane,
Miss L. Bence, Mr. Morley, Mr. Benson & others,*

at the
Theatre Royal, Covent Garden,

in the Opera of

AZOR AND ZEMIRA,

THE MUSIC BY

Louis Spohr,

The Words by

Adapted to the English Stage

BY

SIR GEORGE SMART.

W. BALL.

Ent. Sta. Hall.

Pr.

London, Published by Goulding & Dalmaine, 20, Soho Square.

Allegro
Moderato

Chorus of Azor's Suite

Soprano
Alto
Tenore
Basso

Hail! hail! Dear Mas = ter, whom glo = ries new in = vest!

Andante
Con moto

Azor & Zemira.

Hail! thou, Ze-mi-ra in spotless graces drest! By pain-ful tri-als

Hail! thou, Ze-mi-ra in spotless graces drest! By pain-ful tri-als

Hail! thou, Ze-mi-ra in spotless graces drest! By pain-ful tri-als

Hail! thou, Ze-mi-ra in spotless graces drest! By painful tri-als

= chast-en'd, your hearts rejoice at last, O= bedience love and beauty a to

= chast-en'd, your hearts rejoice at last, O= bedience love and beauty a to

= chast-en'd, your hearts rejoice at last, O= bedience love and beauty a to

= chast-en'd, your hearts rejoice at last, O= bedience love and beauty a to

= ning all the past. O= bedience, love and beauty a-to= ning all the

= ning all the past. O= bedience, love and beauty a-to= ning all the

= ning all the past. O= bedience, love and beauty a-to= ning all the

= ning all the past. O= bedience, love and beauty a-to= ning all the

past. All hail! All hail!

past. All hail! All hail!

past. All hail! All hail!

past. All hail! All hail!

Poco ritard:

pp

Un poco piu lento.

cres:

Zemira *p* Praise be thine, O Pow'r be = nign! To thy sus = tain = ing

Fatima *p* Praise be thine, O Pow'r be = nign! To thy sus = tain = ing *cres:*

Lesbia *p* Praise be thine, O Pow'r be = nign! To thy sus = tain = ing *cres:*

Azor *p* Praise be thine, O Pow'r be = nign! To thy sus = tain = ing *cres:*

Ali *p* Praise be thine, O Pow'r be = nign! To thy sus = tain = ing *cres:*

Scander *p* Praise be thine, O Pow'r be = nign! To thy sus = tain = ing *cres:*

Un Poco

Piu lento

cres:

Azor & Zemira.

care Our bliss re=stor'd we owe; Still o'er the paths we

care Our bliss re=stor'd we owe; Still o'er the paths we

care Our bliss re=stor'd we owe; Still o'er the paths we

care Our bliss re=stor'd we owe; Still o'er the paths we

care Our bliss re=stor'd we owe; Still o'er the paths we

care Our bliss re=stor'd we owe; Still o'er the paths we

sf *p* *cresc:*

share, Thy smile ce=les=tial throw! Ceaseless

share, Thy smile ce=les=tial throw! Ceaseless

share, Thy smile ce=les=tial throw! Ceaseless

share, Thy smile ce=les=tial throw! Ceaseless

share, Thy smile ce=les=tial throw! Ceaseless

share, Thy smile ce=les=tial throw! Ceaseless

sf *dim:* *p* *pp*

be Our thanks to thee; To thy sus=

be Our thanks to thee; To thy sus=

be Our thanks to thee; To thy sus=

be Our thanks to thee; To thy sus=

be Our thanks to thee; To thy sus=

be Our thanks to thee; To thy sus=

be Our thanks to thee; To thy sus=

cres: 5

=tain=ing care, Our bliss re= stor'd we owe, our

=tain=ing care, Our bliss re= stor'd we owe, our

=tain=ing care, Our bliss re= stor'd we owe, our

=tain=ing care, Our bliss re= stor'd we owe, our

=tain=ing care, Our bliss re= stor'd we owe, our

=tain=ing care, Our bliss re= stor'd we owe, our

=tain=ing care, our bliss re= stor'd we owe, our

dim: p

cres:

bliss we owe, our bliss restor'd we owe! Thanks to
bliss we owe, our bliss restor'd we owe! Thanks to
bliss we owe, our bliss restor'd we owe! Thanks to
bliss we owe, our bliss restor'd we owe! Thanks to
bliss we owe, our bliss restor'd we owe! Thanks to
bliss we owe, our bliss restor'd we owe! Thanks to

f *dim* *p* *f* *dim* *p* *f*

Thee! Thanks to Thee
Thee! Thanks to Thee
Thee! Thanks to Thee
Thee! Thanks to Thee
Thee! Thanks to Thee
Thee! Thanks to Thee

pp *pp* *pp* *pp* *pp* *pp*

Allegretto.

Min = = gle with life and its plea = sures

Min = gle with life and its plea = sures

Min = gle with life and its plea = sures

Min = gle with life and its plea = sures

Min = gle with life and its plea = sures

Min = gle with life and its plea = sures

Joys from the re = gion a = bove; Love is the crown of our

Joys from the re = gion a = bove; Love is the crown of our

Joys from the re = gion a = bove; Love is the crown of our

Joys from the re = gion a = bove; Love is the crown of our

Joys from the re = gion a = bove; Love is the crown of our

Joys from the re = gion a = bove; Love is the crown of our

treasures, The soul of Elysium is Love!

treasures, The soul of Elysium is Love!

treasures, The soul of Elysium is Love!

treasures, The soul of Elysium is Love!

treasures, The soul of Elysium is Love!

treasures, The soul of Elysium is Love!

* Azor & Ali, - col Tenore.

* * Zemira, Lesbia, & Fatima (Col Soprano)

* Scander, - col Basso.

Soprano *f* Min-gle with life and its pleasures Joys from the region above!

Alto *f* Mingle with life and its pleasures Joys from the region above!

Tenore *f* Mingle with life and its pleasures Joys from the region above!

Basso *f* Mingle with life and its pleasures Joys from the region above!

Piano Forte

Azor & Zemira.

Love is the crown of our treasures And the soul of Elysium is Love! Love! and the

Love is the crown of our treasures And the soul of Elysium is Love! and the

Love is the crown of our treasures And the soul of Elysium is Love! and the

Love is the crown of our treasures And the soul of Elysium is Love! and the

soul of Elysium is Love! Love! and the soul of Elysium is Love!

soul of Elysium is Love! and the soul of Elysium is Love!

soul of Elysium is Love! and Elysium is love Mingle with life & its

soul of Elysium is Love! and the soul of Elysium is Love!

Mingle with life & its pleasures Joys from -- the

Mingle with life and its pleasures Joys from -- the region above

pleasures, Joys from -- the region above Min = gle with life & its

Min = gle with life & its pleasures

re = = = gion the re = = = = gion the region a= bove!

Joys from re-gion the re = = = = gion a= bove!

plea = sures Joys from the region above Love! is the crown of our

Joys from the re = = = = = gion a= bove!

mf Love - is the crown of our trea = = sures The

p Love - is the crown of our trea = sures soul of - - - - E=

cres: trea = sures - - - - The soul of E-lysium is love!

f Love - is the crown of our

soul - - - - The soul - - - of E = ly = = = sium is Love The

lysium is love! The soul And the soul of E = ly = = = sium is

Love is the crown of our plea = = sures The soul of E = ly = = = sium is

treas = = sures, The soul of - - - E = ly = = = = sium is

soul of E-ly = = = sium is Love! And the soul of E-lysium is
 Love! And the soul of E-ly = = sium is
 Love! And the soul of E-ly = = sium is Love! the soul of E-lysium is
 Love! love! And the soul of E-ly = = sium is
 Love! And the soul And the soul the soul of E-lysium is
 Love! the soul of E-ly = = sium is love! the soul of E-ly = sium is
 Love! And the soul of E-ly = = sium is Love of E-ly = sium is
 Love! Love! And the soul of E-ly = = sium is
 Love! The soul of Elysium is Love! The soul of Elysium is Love! . . .
 Love, of E-ly = = sium is Love, of E-ly = = sium is Love! . . .
 Love! The soul of Elysium is Love! The soul of Elysium is Love! . . .
 Love, of E-ly = = sium is Love, of E-ly = = sium is Love! . . .

Azor & Zemira.

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